

2317/9160

"THE ENEMY OF THE WORLD"

David Whitaker

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SATURDAY, 30TH DECEMBER, 1967.

18.30 - 10.30	Set and Light
10.30 - 13.00	Camera Rehearsal (With TK-5 from 11.30)
13.00 - 14.00	Lunch
14.00 - 18.45	Camera Rehearsal
18.45 - 19.45	Dinner
19.45 - 20.15	Sound and Vision Line-Up

20.15 - 22.00 VTM/6LT/42924

TRANSMISSION: SATURDAY, 20TH JANUARY, 1968.

c a s t l i s t

In order of appearance:

DONALD BRUCE	COLIN DOUGLAS
GILES KENT	BILL KERR
ASTRID	MARY PEACH
DOCTOR WHO	PATRICK TROUGHTON
BENIK	MILTON JOHNS
GUARD CAPTAIN	ELLIOTT CAIRNES
GUARD IN CORRIDOR	WILLIAM McGUIRK
JAMIE	FRAZER HINES
VICTORIA	DEBORAH WATLING
SALAMANDER	PATRICK TROUGHTON
SWANN	CHRISTOPHER BURGESS
COLIN	ADAM VERNEY
MARY	MARGARET HICKEY

Non-Speaking:

Guards:

DAVID TROUGHTON
KEN FRAZER
TONY NORMAN
DENIS BALCOMBE
BLAIR STEWART

Shelterers:

PEARL HAWKES
ROSINA STEWERT
VALERIE TAYLOR
RUTH HARRISON
SARAH LIEMORE
DEBORAH MILLAR

JOHN TIMBERLAKE
GEOFFREY OBERT
JOHN CLEVEDON
BILL HOWES
FREDDIE WHILES
FRANCIS BATSONI

2317/9160

DR. WHO : PP : "THE ENEMY OF THE
WORLD"ST. D.
30.12.67.

RUNNING ORDER : EPISODE FIVE

SCENE	DESCRIPTION	LIGHT	CHARACTERS	SHOTS	PAGE	CAMS	BOOMS
	Ampex clock T/K SEQ. ONE: Opening Titles (DUR: 32")					3A	B1
1	INT. GILES KENT'S TRAILER.	DAY	Astrid Doctor Giles Bruce Guard	1/26	1	4A.2A. 1A.	A1.
2	INT. CORRIDOR OUTSIDE RECORDS ROOM. THE RESEARCH CENTRE.	DAY	Benik Guard Guard Cptn. Jamie Victoria Stretcher Carriers	27/30	6	2B.3A.	B1.
2A	INT. TRAILER.	DAY	A/B	31/50	9A	4A.2A. 1A.	A1
R E C O R D I N G B R E A K							
	Extra Shot to be Cut in to Sc. 4		Swann	51	9F	2C	
R E C O R D I N G P A U S E							
3	INT. SHELTER CONTROL ROOM.	DAY	Salamander	52	10	1B	A1.
4	INT. SHELTER MAIN ROOM.	DAY	Swann Colin Mary Extras	53/70	10	4B.3B. 2C.	C1.B2
5	INT. SHELTER CONTROL ROOM.	DAY	Salamander Swann	71/91	16	1B.4B.	A1.
6	INT. SHELTER MAIN ROOM.	DAY	Swann(OOV) Mary Colin Extras	92/98	20	4B.3B. 2C.	C1.B2
R E C O R D I N G B R E A K O R P A U S E							
7	INT. INTERROGATION ROOM. RESEARCH CENTRE.	DAY	Victoria Jamie Benik Gd.Cptn. Doctor Bruce	99/ 154	22	4D.3A. 2D.	C2.

SCENE	DESCRIPTION	LIGHT	CHARACTERS	SHOTS	PAGE	CAMS	BOOMS
RECORDING PAUSE							
8	INT. CORRIDOR.	DAY	Guard Benik	155	28	4E	B1
RECORDING PAUSE							
9A	INT. TRAILER.	DAY	Astrid Giles	156/ 160	29	4A.3C. 2E.	C3
RECORDING PAUSE							
10	INT. TRAILER.	DAY	Astrid Guard Giles	161/ 167	33	4A.3C. 2E	C3
RECORDING PAUSE							
9	INT. LANDING STAGE. ROCK TUNNEL.	DAY	Sal. Swann	168/ 169	28	3C.1B. Floater PCS.X	A1
RECORDING PAUSE							
9B	INT. SECTION OF ROCK TUNNEL	DAY	Sal. Swann	170	31	1B.2E. Floater Y & X	A1
RECORDING PAUSE							
	(CONT.)			171	32	1B	A1
RECORDING PAUSE							
	(CONT.)			172/ 175	32	1B.2E.	A1
RECORDING PAUSE							
	T/K SEQ. TWO: Ext. Field. (DUR: 8")						
RECORDING PAUSE							
11	EXT. BUSHES AND ROCKS.	DAY	Astrid Swann	176	35	2F	F/R
RECORDING PAUSE							
	(CONT.)		Astrid	177	35	2F	F/R
RECORDING PAUSE							
	(CONT.)		Astrid Swann	178/ 179	35	2F.3D.	F/R
	ROLLER CAPTION			180		4	

DOCTOR WHO : PP : "THE ENEMY OF THE WORLD"

EPISODE FIVE

3 A
AMPEX CLOCK

FADE UP TELECINE ONE: (35")

OPENING TITLES

S/IMP. SLIDES: (at 20")

- 1) THE ENEMY OF THE WORLD
- 2) by DAVID WHITAKER
- 3) EPISODE FIVE

FADE SOUND AND VISION

FADE UP SOUND AND VISION

(4A.2A.1A.)

/A1/

1. 2 A 16 /
CU FEET
in Door

1. INT. GILES KENT'S TRAILER. DAY.

2. 4 A 8 /
CU DOCTOR

(THE DOCTOR AND GILES KENT
FACE THE DOOR. DONALD
BRUCE STANDS IN THE DOORWAY
OF THE TRAILER. BEHIND HIM
A GUARD APPEARS, A RIFLE
TRAINED ON ASTRID.)

3. 2 A 16 /
MCU BRUCE

BRUCE: Stay where you are.

(ASTRID SLOWLY WITHDRAWS
HER HAND AND CLOSES THE
DRAWER. BRUCE LOOKS AT
THE DOCTOR.)

4. 4 A 35
3-s ASTRID/DOC./
GILES.

BRUCE: (Cont.) I've been looking
forward to meeting you again.
Over there./ Not you! And sit
down! All of you.

ASTRID/GILES
out.

(2 next)

-1-

- 2 -

(4 next)

9. 4 A 16 BRUCE: How much are they paying
 CMS DOCTOR you?

DOCTOR: I beg your pardon!

BRUCE: They want you to assassinate Salamander don't they? Take his place?

10. 1 A 16 DOCTOR: No! Don't be ridiculous -
 MCU BRUCE I couldn't do a thing like that.

11. 4 A 16 BRUCE: But you were preparing
 CMS DOCTOR to impersonate him?

DOCTOR: Well ... yes.

BRUCE: Alright - then why?

(DOCTOR LOOKS AT
ASTRID AND KENT. HE
SHRUGS, HELPLESSLY)

12. 2 A 16 DOCTOR: Salamander is holding two
 MCU ASTRID friends of mine as prisoner - I
 was going to attempt to release
 them

13. 4 A 35 ASTRID: And at the same time
 4-s GILES/ASTRID/ uncover evidence that would expose
 GUARD/BRUCE Salamander as a traitor,
 blackmailer and murderer! /

(BRUCE LOOKS AT HER)

BRUCE: Quite an ambitious plan.
How do you know such evidence
exists?

GILES: It exists! In Salamander's
records room.

BRUCE: You! Oh yes, I can see
why you want Salamander out of the
way. You hate him because he
exposed your very profitable little
sideline of misusing public money.

GILES: But it was Salamander who was misusing the money - and I was expelled from my post and the evidence against Salamander was concealed.

(BRUCE LOOKS AT THEM AND SMILES)

14. 1 A 34 So you say. But you've
O/S 2-s GILES/ no evidence at all against
BRUCE Salamander have you?/

GILES: There is evidence - in Salamander's records.

15. 4 A 16 BRUCE: And you expect me to take
CMS DOCTOR your word for that?/

(HE SMILES AGAIN AND SHAKES HIS HEAD)

DOCTOR: We do have evidence that Salamander isn't as pure and white as he's painted.

BRUCE: Oh? What?

16. 2 A 16 DOCTOR: A file containing certain
MCU ASTRID information about a gentleman called Fedorin./

17. 1 A 24
2-s GILES/BRUCE
- ASTRID: Salamander intended to use this information against Fedorin - blackmail him into submission - once Denes had been got rid of./
- GILES: And so gain control over another region.
- BRUCE: And where is this file?
- DOCTOR: Farriah Negaib has it - she brought it to us and
18. 4 A 8
CU DOCTOR
- BRUCE: Fariah Neguid? But she is dead./
- (A BRIEF SHOCKED SILENCE)
- DOCTOR: Dead? But ... how?
- BRUCE: She was shot by one of Benik's guards whilst resisting arrest.
19. 1 A 24
2-s GILES/BRUCE
- DOCTOR: Oh no that's terrible!/
GILES: Resisting arrest!? Benik had her killed you mean - because she had evidence against Salamander!
20. 2 A 24
CMS ASTRID
- BRUCE: Easy enough to say now that she's dead./
- BRUCE in R. to
2-s ASTRID/BRUCE
- ASTRID: So Benik will have found the file and returned it to Salamander! It's even more imperative that we penetrate the Research Station now - it's the only chance we have to prove Salamander's guilt!
21. 4 A 16
MCU BRUCE
- BRUCE: You're not going anywhere or doing anything! As far as I'm concerned this story you've told me could be a pack of lies to cover your attempt to assassinate Salamander./ Now I'm not saying I'm entirely satisfied with Salamander or his organisation but I'll investigate my own way./
22. 1 A 8
MCU GILES
- (4 next)

GILES: By which time Salamander will have covered himself and found some convenient way of disposing of you! You're digging your own grave Bruce! /

23. 4 A 24
2-s ASTRID/
BRUCE. PAN BRUCE
L. to 2-s GILES/
BRUCE

(WE SEE ASTRID EYEING THE GUARD. SHE IS STANDING ALMOST NEXT TO HIM)

24. 1 A 24
2-s ASTRID/GUARD

BRUCE: That's my affair - I do things my own way. /

ASTRID: And so do I Bruce!

25. 4 A 24
CMS ASTRID

(SHE SUDDENLY REACHES OUT, GRABS THE BARREL OF THE GUARD'S GUN. HE IS CAUGHT TOTALLY UNAWARES AND AS SHE TUGS AND TWISTS THE BARREL OF THE GUN HE IS FLUNG TO THE FLOOR IN A HEAP.

IN A MOMENT SHE HAS TURNED THE GUN ON BRUCE)

26. 1 A 8
CU BRUCE

ASTRID: As the head of World Security Bruce, you really should have more reliable guards. /

(2B.3A.)

B17

27. 3 A 24 /
CMS GUARD'S
BACK.

2. INT. CORRIDOR OUTSIDE RECORDS ROOM.
THE RESEARCH CENTRE. DAY.

BENIK in to
O/S 2-s
BENIK/GUARD,
Fav. BENIK

(THE SECURITY GUARD COMES TO ATTENTION AS BENIK WALKS INTO VIEW.)

(on to Page 7)

GUARD: Still inside sir.

BENIK: You'll inform me as soon
as the door's open.

28. 2 B 24 ON
 2-s BENIK'S/
 VICTORIA/ LOOK
 JAMIE

TILT UP with them
and PUSH IN to
2-s BENIK/CAPTAIN

(BENIK TURNS AND LOOKS
UP THE CORRIDOR AS TWO
STRETCHERS ARE CARRIED
ACROSS, MARSHALLED BY
THE GUARD CAPTAIN.

JAMIE AND VICTORIA ARE
STRAPPED INTO THE
STRETCHERS AND ARE
UNCONSCIOUS)

You've brought them ... good. Any
trouble?

GUARD CAPTAIN: No. A light drug
saw to that.

(BENIK AND THE CAPTAIN
WATCH THE STRETCHERS
BEING CARRIED AWAY)

29. 3 A 16
 MCU BENIK

BENIK: Let me know the moment
they've woken up. /

GUARD CAPTAIN: Yes sir.

(BENIK SMILES AS HE
WATCHES THE STRETCHERS
BEING CARRIED AWAY)

BENIK: I shall look forward to
questioning those two - I have a
feeling they're going to be
stubborn!

(THIS THOUGHT GIVES
HIM CONSIDERABLE
PLEASURE AND HE
SMILES IN ANTICIPATION)

BENIK: It's much more interesting when
our prisoners are stubborn.

30. 2 B 16
MCU CAPTAIN

(HE SMILES AGAIN AT
THE CAPTAIN. TURNS
AND GOES. THE CAPTAIN
WATCHES BENIK WALK AWAY,
WORRIED BY THE SINISTER
IMPLICATION BEHIND HIS
SUPERIOR'S WORDS)

31. 4 A 35 /
3-s ASTRID/
GILES/DOCTOR

2A. INT. GILES KENT'S TRAILER. DAY.

(C.U. BRUCE, PULL BACK
TO SEE ASTRID STILL
COVERING HIM WITH THE
GUARD'S GUN. THE
GUARD IS NOW BEHIND
BRUCE)

BRUCE: You're only making trouble
for yourself. Killing me won't
get you anywhere.

ASTRID: We need to
penetrate Salamander's Research
Station and gain access to that
Records Room. I'm not going to
let you stop us Bruce. /

32. 1 A 24
MS BRUCE thru'
GROUP (DOC. L)

(4 next)

33. 4 A 35
2-s ASTRID/GILES
34. 1 A 24
MS BRUCE A/B
35. 4 A 35
2-s GILES/DOCTOR

BRUCE: You're completely surrounded, you know. You don't really believe I came here with just one guard do you?
You'd be very silly to fight your way out. I'd give you about thirty seconds to live if you tried it.

(ASTRID LOOKS AT GILES AGAIN, PERPLEXED BY THE SITUATION. GILES GOES FURIOUSLY TO BRUCE)

GILES: Listen to me Bruce - maybe we would have only thirty seconds but you'd have half as long if you were lucky!

DOCTOR: Please Mr. Kent, you're forgetting one very important thing.

(GILES TURNS TO HIM)

GILES: What?

DOCTOR: (SMILING) Me. Without me you don't stand an earthly chance of getting into Salamander's stronghold do you?

GILES: So?

DOCTOR: I've told you before, I won't be concerned with anything that depends upon violence for it's success.

PULL BACK
to 3-s
ASTRID/DOCTOR/
GILES

GILES: What about your two
friends? You going to leave
them at the mercy of Salamander?

DOCTOR: No - may I?

(HE TURNS TO ASTRID
AND HOLDS HIS HANDS
OUT FOR THE GUARD'S
GUN)

ASTRID: (CONFUSED) What ...?

DOCTOR: Please?

(SHE LOOKS AT BRUCE
BUT HE IS JUST AS
PERPLEXED AS HER)

DOCTOR: Trust me.

(SHE HESITATES, THEN
HANDS HIM THE GUN.
THE DOCTOR TURNS TO
BRUCE, POINTING THE
GUN AT HIM)

DOCTOR: Mr. Bruce - you will not
deny that at this moment your life
is in our hands.

36. 1 A 8 _____/
CU BRUCE

(BRUCE MERELY LOOKS AT
HIM, WAITS. PAUSE -
THEN THE DOCTOR SMILES
TURNS THE GUN ROUND
AND OFFERS THE BUTT TO
BRUCE. BRUCE STARES
AT HIM IN AMAZEMENT)

37. 2 A 35 _____/
2-s GUARD/DOCTOR.

PAN GUN L. to
CMS BRUCE

Tog. { GILES: What the?
 { ASTRID: You fool!

(THEY MAKE A MOVE TOWARDS
THE GUN BUT BRUCE TAKES
IT QUICKLY FROM THE
DOCTOR)

(37 on 2)

- 9D -

BRUCE: Alright! Hold it!

(GILES AND ASTRID
GLARE AT THE
DOCTOR)

38. 4 A 35 / DOCTOR: Don't worry Mr. Bruce
 Deep 3-s DOCTOR/
 ASTRID/GILES isn't going to shoot us - are you?/

39. 1 A 8 /
 CU BRUCE (BRUCE STILL CONFUSED
 BY THE DOCTOR'S ACTIONS,
 TURNS TO HIM)

BRUCE: Why? Why did you do that?

DOCTOR: Because I think I know
what sort of a man you are -
honest and reasonable.

40. 4 A 16 / BRUCE: (STILL SUSPICIOUS) Go on./
 CU DOCTOR

41. 1 A 8 / DOCTOR: I gave you back your
 CU BRUCE authority for one reason - because
 I trust you. Now I want you to
 trust me./

(C.U. BRUCE, CONSIDERING
THE DOCTOR'S WORDS)

BRUCE: You're either very clever
or a complete fool.

DOCTOR: I'm afraid that's
something you'll have to decide
before we go any further.

42. 4 A 16 / BRUCE: What do you expect to gain
 CU DOCTOR from this gesture?/

DOCTOR: Your confidence.

(BRUCE'S EYES NARROW
AS HE CONSIDERS
THE SITUATION. A
TENSE SILENCE)

(1 next)

- 9D -

(42 on 4)

BRUCE: You believe Kent's accusations against Salamander?

DOCTOR: I think there is a reasonable doubt about Salamander's personal integrity. But there is only one way we can prove anything.

BRUCE: By getting into Salamander's Research Station?

43. 1 A 8 DOCTOR: Yes, but also my two friends
CU BRUCE may have something to tell us./

(BRUCE PAUSES,
CONSIDERING)

44. 4 A 16 BRUCE: And if there isn't any
CU DOCTOR evidence?/

45. 1 A 8 DOCTOR: Then you'll be free to
CU BRUCE arrest us and put us in prison
won't you?/

(BRUCE PAUSES AGAIN)

BRUCE: Alright - on one condition.

DOCTOR: Yes?

46. 4 A 35 BRUCE: You and I go alone. Kent
3-s DOC./AST./ and the girl stay here as hostages.
GILES

GILES: Now wait a minute - I must go with you!

BRUCE: No Kent, you stay.

47. 2 A 35 BRUCE in R
2-s GUARD/DOCTOR to 3-s (HE TURNS TO THE DOCTOR)

(1 next)

BRUCE: I must be mad to trust
you - I only hope your impersonation
of Salamander fools Benik - if it
doesn't we're in trouble.

(HE HANDS THE GUN TO THE
GUARD.)

BRUCE: (Cont.) Keep those two in
the caravan. And watch the girl!

48. 1 A 16 /
MCU DOCTOR

49. 2 A 35 /
MS GUARD

50. 4 A 24 /
2-s ASTRID/GILES

R E C O R D I N G B R E A K

SHOT TO BE RECORDED OUT OF SEQUENCE. (TO BE EDITED IN
BETWEEN SHOTS 68 and 69.)

51. 2 C /
CU NEWSPAPER
in SWANN's Hands.

R E C O R D I N G P A U S E

(On to Page 1C)

(1B.)

A1

52. 1 B 24 / 3. INT. SHELTER CONTROL ROOM. DAY.
MS U.S.
DOOR.

SAL. in.

PAN him R.

(SALAMANDER COMES THROUGH THE METAL DOOR AND LIGHTS GLOW ON EITHER SIDE OF THE ENTRANCE AS SALAMANDER STEPS THROUGH.

SALAMANDER MOVES TO HIS INTERNAL COMMUNICATION SYSTEM AND SWITCHES ON HIS MICROPHONE)

SALAMANDER: Swann I'm back in the control room

(4B.3B.2C.)

C1,B2

53. 4 B 8 / 4. INT. THE SHELTER. DAY.
CU SWANN

(SWANN LISTENING TO SALAMANDER'S VOICE

COLIN AND MARY CAN BE SEEN WORKING ON THEIR BANK OF CONTROLS, PAUSING MOMENTARILY TO LISTEN TO SALAMANDER'S VOICE.

THE OTHERS IN THE SHELTER - ALL BUSY AT VARIOUS COMPUTERS, MACHINES, RECORDING INSTRUMENTS AND THE LIKE - ALL OF THEM PAUSE TO LISTEN TO SALAMANDER.)

54. 3 B 24
2-s COLIN/MARY

SALAMANDER: (O.O.V.) I've put the new food stores on the conveyer. / Detail some people to unload please and then report progress on Schedule Seven.

55. 2 C 35
MS SWANN

(THERE IS A CLICK AND
EVERYONE RETURNS TO
THEIR JOBS.

SWANN MOVES THROUGH
THE ROOM, COLLECTING
THREE MEN AND TAKING
THEM OVER TO A HATCHWAY
IN THE WALL.

SWANN PULLS OPEN THE
HATCHWAY)

PULL BACK
with him.

SWANN: Jones .. Morris .. Hunt...
Now remember ... if there's
any contamination at all, it'll
showing on the register, you
must tell me immediately.

56. 3 B 35
2-s MAN/HATCH

PULL BACK to
Deep 3-s:
3 MEN (EXTRAS)

(ONE OF THE MEN MOVES
TO THE DECONTAMINATION
REGISTER, FIXED INTO THE
WALL BY THE SIDE OF
THE HATCH. IT IS RATHER
LIKE A LARGE 'REV' COUNTER.

SWANN MOVES AWAY AND
WATCHES.

A SMALL PACKING CASE MOVES
INTO VIEW IN THE HATCHWAY.

57. 2 C 16
MCU SWANN

THE MAN CONSULTS THE
"COUNTER" NODS AND THE
OTHER TWO MEN LIFT CUT THE
PACKING CASE AND LAY IT
ON ONE SIDE.

SWANN, SATISFIED, MOVES
TO WHERE COLIN AND MARY
ARE WORKING)

58. 4 C
CMS SWANN ON
SWANN'S/
TURN

PULL BACK to
Deep 2-s SWANN/
GUARD

Swann,
COLIN: / Have you ever thought what
would happen to us if Salamander
didn't come back from the surface
one day?

59. 2 C 35
 O/S 2-s SWANN/
 COLIN, Fav.
 SWANN

SWANN: No, he always comes back.
And talk like that isn't healthy.
I've told you about this before
Colin

COLIN: You can live in a
dream world if you want to

60. 4 C 35
 O/S 2-s SWANN/
 COLIN, Fav. COLIN
 MARY in C.
 COLIN out.
 PULL BACK with
 SWANN

SWANN: Moralè is important down
here./

COLIN: Reality's important too.
Facing facts!

MARY: Colin!

COLIN: Yes, all right. I know.

(COLIN MOVES ALONG THE
INSTRUMENTS MAKING ANOTHER
SERIES OF CHECKS.

SWANN AND MARY STAND
TOGETHER)

61. ? C 24 ON
 Tight 2-s TURN SWANN'S/
 SWANN/MARY

MARY: I'm sorry, Swann.

SWANN: He's the best man I've got.

MARY: I know.

SWANN: If only he'd just accept ...

MARY: He never will.

SWANN: Be more patient, then.
We'll get out of here one day.

MARY: Will we?

SWANN: Of course we will.
Salamander says so.

MARY: Yes.

(MARY MOVES ALONG THE
INSTRUMENTS, FOLLOWING
COLIN.

SWANN LOOKS AFTER HER
AND THEN MOVES AWAY
AMONG SOME OF THE OTHER
PEOPLE - COLLECTING MORE
REPORTS FROM THEM ABOUT
THEIR MACHINES)

62. 3 B 24
 MS COLIN

PAN him L. to
2-s MARY/COLIN

COLIN: Blind idiot! Why does
he think everybody else has to
be an idiot too

63. 4 C 16
 Tight 2-s MARY/
 COLIN

MARY: He daren't let people
think Colin. Swann's all right. /

COLIN: Don't think, that's right.
Just work. Sleep. Eat ... when
there's enough to go round. Like
worms under the earth, sightless
worms wriggling about without
hope without purpose ...

MARY: It isn't like that!

COLIN: Isn't it? All this?
Every day I ask myself what
are we doing down here.

(COLIN GESTURES TO THE
INSTRUMENTS)

MARY: You've never doubted him
before

COLIN: (HELPLESSLY) I don't
know..... I don't say I doubt
him.

But just . . . once Mary. . . . just
once, I want to see with my own eyes
what's happening. up there.
Me . . . not hear it from someone
else./

64. 2 C 35
 Deep 3-s
 SWANN/MARY/COLIN

(SWANN APPEARS BEHIND THEM)

SWANN: Are you getting on with
your work? You mustn't fall
behind you know.

MARY out

(MARY IMMEDIATELY MOVES
TO HER MACHINES WITH
A LOOK OF APOLOGY)

Come on Colin. We all get
depressed. I know how you feel
.....

65. 4 C 16
 CMS COLIN

(SWANN PUTS A HAND ON
COLIN'S ARM WHO SHAKES
HIM AWAY RUDELY.

66. 2 C 35
 MS SWANN

ALMOST IMMEDIATELY,
ASHAMED OF HIMSELF
COLIN LOOKS AT SWANN
IN APOLOGY)

That's all right.

PULL BACK
with SWANN

(COLIN NODS AT SWANN
AND STARTS CHECKING
SOME DIALS.

SWANN MOVES OVER NOW
TO WHERE THE MEN ARE
UNLOADING THE PACKING
CASES.

NOW QUITE A LARGE FILE
OF THE CASES HAVE BEEN
STACKED UP TO ONE SIDE
OF THE HATCH)

SWANN: How are we getting on?
All this? This is a good
haul.

(SWANN BENDS TO EXAMINE
THE PACKING CASES, LIFTING
ONE TO ONE SIDE)

SALAMANDER: (O.O.V.) Swann
Report please.

67. 3 B 16 /
 CMS SWANN

(SWANN LOOKS UP AND
STARTS TO REPLACE THE
PACKING CASE.

AS HE SLIDES IT ON TOP
OF ANOTHER, HE NOTICES
A PIECE OF PAPER
ADHERING TO THE BOTTOM
OF THE CASE.

SWANN PICKS OFF THE PAPER
AND IS ABOUT TO THROW IT
AWAY WHEN SOMETHING ABOUT
IT CATCHES HIS EYE.

IT IS A PIECE OF DAMP
NEWSPAPER.

68. 2 C 8 /
 CU SWANN

SWANN EXAMINES THE PIECE
OF NEWSPAPER.

CUT IN EXTRA
SHOT OF NEWSPAPER.
(SHOT NO: 51)

C.U. SWANN. HE STARES
AT THE PAPER AS IF HE
CANNOT BELIEVE HIS EYES.

SWANN'S PAPERS TUMBLE FROM
UNDERNEATH HIS ARM.

69. 3 B 16
CMS SWANN

PAN him L. to
2-s MARY/COLIN

SWANN BENDS DOWN AND
GATHERS UP THE PAPERS
AS IF IN A DREAM, STILL
STUDYING HIS PIECE OF
NEWSPAPER.

SWANN MOVES NOW THROUGH
THE SHELTER.

HE PASSES MARY AND COLIN)

MARY: Reaching full power here,
Swann

70. 4 C 24
CMS SWANN

PULL BACK
with him.

(SWANN WALKS BY WITHOUT
HEARING AND MARY LOOKS
AT HIM IN SURPRISE)

(TO COLIN) What's the matter with
him?

(COLIN AND MARY STARE
AFTER SWANN AS HE
WALKS THROUGH THE
SHELTER.

SWANN BUMPS INTO SOMEONE
AND GOES ON WITHOUT
APOLOGISING)

SWANN: I must see you.

(1B.4B.)

71. 1 B 35 / 5. INT. SHELTER CONTROL ROOM. DAY.
CMS SALAMANDER

(SALAMANDER IS BUSY DRAWING
LINES ON A SCALE MAP WHEN
SWANN'S VOICE COMES THROUGH
THE INTERCOM)

(SALAMANDER MOVES TO
THE CONTROL AND SNAPS
THE SWITCH)

SALAMANDER: Not now, Swann, I'm
very busy

SWANN: (OOV) This is urgent

SAL. X's to
MS. PAN him R.
to O/S 2-s
SALAMANDER/
SWANN, Fav. SWANN

SALAMANDER: Oh, very well.

(SALAMANDER PRESSES A
BUTTON AND THERE IS AN
UNLOCKING SOUND. IN A
MOMENT SWANN COMES IN
THE PIECE OF NEWSPAPER
IN HIS HANDS)

SALAMANDER: What's the matter?

SWANN: What's this ... what is
this!

SALAMANDER: What?

SWANN: It's newspaper ... a piece
of a newspaper ...

SALAMANDER: So?

72. 4 B 35
O/S 2-s SAL./
SWANN, Fav. SAL.

SWANN: Look at it .. go on ... read
it! Last year's date. Look at
the bit of headline: there! (HE
SHOUTS AT SALAMANDER) There! /

SALAMANDER: Control yourself Swann
Mou gone mad!

SWANN: "Holiday Liner sinks".
How can there be a global war ...
radiation everywhere...

73. 1 B 35
O/S 2-s SAL./
SWANN, Fav. SAL.

SALAMANDER: Swann /

SWANN: How can there be holiday
liners?! Tell me how!

(SALAMANDER MOVES AWAY,
THINKING DESPERATELY)

74. 4 B 16
MCU SAL.

SWANN: (CONT'D) You've lied to
us, haven't you? / Haven't you?!

75. 1 B 35
2-s A/B

- 17 -

(4 next)

SALAMANDER: In a way. I had to.

SWANN: Had to? What do^{you}/mean
had to?

76. 4 B 16
MCU SALAMANDER

SALAMANDER: Well, it's true the war is over but have you any idea what happens to people who are involved in a nuclear war, have you?/

77. 1 B 35
2-s A/B

SWANN: Of course I haven't - I've been down here./

78. 4 B 16
MCU SAL.

SALAMANDER: Those who survive are eaten away by radiation - they are deformed in mind and body./

79. 1 B 16
MCU SWANN

SWANN: But this ... the newspaper .../

80. 4 B 16
MCU SAL.

SALAMANDER: Oh, they have a kind of society ... but evil ... corrupt Do you think I could expose you to that. Think of Mary and the other women!/

81. 1 B 16
MCU SWANN

SWANN: You could have told me at least.

SALAMANDER: Maybe. I decided not to

82. 4 B 8
CU SAL.

SWANN: You should have told me./

SALAMANDER: No!
I didn't want to take the risk.

SWANN: And^{what about}/the natural disasters we've been organising? The volcanoes earthquakes?

83. 1 B 8
CU SWANN

SALAMANDER: They are not fit to live./

SWANN: You're murdering them!
Killing them off!

SALAMANDER: I want you
and the others to inherit the
earth ... make a new world ...

84. 4 B 35
O/S 2-s SAL./
SWANN, Fav. SAL.

SWANN: Yes, I know all that.
But not at the price of wholesale
murder! /

SALAMANDER: It isn't murder!
If you could see them you'd
agree ... it's an act ...
of mercy. . . .

SWANN: There must be some other
way.

85. 1 B 16
MCU SWANN

SALAMANDER: No /...

SWANN: Your word is not
enough any more.

(THEY STARE AT EACH OTHER)

86. 4 B 35
2-s A/B

I want to see for myself. /

SALAMANDER: You'll be
horrified..

SWANN: Maybe.

SALAMANDER: You'll never stand
the radiation ...

SWANN: I'll chance that.

(ANOTHER SLIGHT PAUSE
AS SALAMANDER ASSESSES
THE SITUATION)

SALAMANDER: Very well. Promise
me one thing. Don't tell the
others.

SWANN: Why shouldn't I?

SALAMANDER: Because I am right
and you are wrong and you
and you wouldn't want to raise
their hopes unnecessarily./

87. 1 B 35
O/S 2-s SAL./SWANN,
Fav. SWANN

SWANN: And if you're lying and
I want to tell them when I get
back?/

88. 4 B 16
MCU SAL.

89. 1 B 35
2-s A/B :
PULL BACK with SAL.

SALAMANDER: I won't stop you.
You'd better tell them you're
going with me. Say you've
persuaded me.

90. 4 B 35
2-s SAL./SWANN / (SALAMANDER MOVES TO
THE INTERCOM)

SALAMANDER: (CONT'D) Swann, can't
you trust me? Must you go on
with this?/

91. 1 B 8
CU SWANN

SWANN: Yes - I have to.

(SALAMANDER HOLDS OUT
THE INTERCOM TO SWANN
WHO MOVES TOWARDS IT)

92. 2 C 35 / 6. INT. SHELTER MAIN ROOM. DAY.
MLS SHELTER

(COLIN AND MARY ARE
WORKING AT THEIR
INSTRUMENTS, AS ARE THE
OTHER PEOPLE IN THE
ROOM, AND THE MEN STILL
CONTINUE UNLOADING THE
STORES.

(EVERYONE LOOKS UP
AS THEY HEAR SWANN'S
VOICE)

93. 3 B 24 SWANN: This is Swann speaking. /
 2-s MARY/COLIN It's nearly a year since anyone
 went to the surface with
 Salamander.

94. 1 B 16 COLIN: Salamander's changed his
 MCU SWANN mind! He's going to take me with
 him! /

95. 4 B 8 SWANN: (CONT'D) There are ...
 CU SAL. more stores ... to bring down
 too. Salamander can't do it all on
 his own. / We'll both be back
 soon. With good news I hope.

96. 3 B 24 / (THERE IS A CLICK AS THE
 2-s A/F INTERCOM IS TURNED OFF)

COLIN: Why didn't he choose me?
Why

(COLIN IS IN TOTAL
INCOMPREHENSION.

MARY GOES TO HIM)

COLIN: I asked him he turned
me down

MARY: Colin ...

COLIN: (SAVAGELY) Why not me!

PAN COLIN L.

(COLIN MOVES AWAY TO
THE CONTROL ROOM AND
WRENCHES AT THE DOOR
BUT IT IS LOCKED.

(MARY RUNS TO HIM AS
COLIN HAMMERS ON THE
CONTROL ROOM DOOR)

COLIN: Salamander ... take me
with you. Take me with you! ...

(MARY COMES UP BESIDE COLIN
WHO IS HAMMERING ON THE
DOOR)

MARY: They've gone. It's no
good please ... Colin

97. 2 C 16 / (COLIN TURNS AND MARY
Tight 2-s COL./MARY TAKES HIM IN HER ARMS)

98. 4 B 16 / COLIN: I wanted him to take
Tight 2-s COL./MARY me ... I've got to get away, Mary./

MARY: Yes, we will ... we will

R E C O R D I N G B R E A K O R P A U S E

A (4D.3A.2D)

C2

99. 2 D 16 / 7. INT. INTERROGATION ROOM. RESEARCH.
Tight 2-s: CENTRE. DAY.
VICTORIA/JAMIE

(VICTORIA IS KNEELING BESIDE
JAMIE WHO IS SHAKING HIS
HEAD DAZEDLY, LYING ON HIS
STRETCHER.

VICTORIA IS BATHING JAMIE'S
HEAD ...)

VICTORIA: Jamie! Jamie!

JAMIE: What Och

(HE HOLDS HIS HEAD)

VICTORIA: The headache soon goes
away. I woke up with a splitting
one ... here ... drink some of
this...

100. 3 A 24 /
 2-s VIC./JAMIE

(VICTORIA POURS OUT A
GLASS OF WATER FROM A
CARAFE NEAR HER ON A
SMALL DESK.

JAMIE TAKES IT GRATEFULLY
AND DRINKS)

JAMIE: Any idea where we are?

VICTORIA: No.

BENIK: (O.O.V.) I'll tell you
where you are.

101. 4 D 35 /
 Loose 2-s BENIK/
 GUARD.

(ANGLE SHOWS BENIK COMING
THROUGH THE DOOR, THE GUARD
CAPTAIN BEHIND HIM.

PULL BACK and
PAN BENIK L. to
Deep 3-s:
BENIK/VIC./JAMIE

THE GUARD CAPTAIN CLOSES
THE DOOR AND LEANS AGAINST
IT.

BENIK MOVES TO THE DESK
AND SITS ON IT)

BENIK: You are in the Australian
Zone. I've had you brought here
specially.

JAMIE: Why?

BENIK: So that Salamander can
ask you some questions ...

102. 2 D 16
 MCU BENIK

JAMIE: You might have left us
where we were for all the answers
you'll get. /

103. 4 D 35
 3-s A/B

BENIK: Stand up, when you speak
to me. /

JAMIE: You won't get anywhere by
shouting.

BENIK: Have no fear boy - I shall get everything I want from you two.

104. 2 D 16 JAMIE: I'm not telling you a
 MCU BENIK thing. /

BENIK: That's good - I like that!

JAMIE: What?

105. 4 D 24 BENIK: Spirit! Resistance! You have
 2-s VIC./JAMIE a great deal of both, haven't you
 boy? How long will you last, I
 wonder? Five ... perhaps ten
 minutes? /

106. 2 D 16 JAMIE: What d'you mean? /
 MCU BENIK

BENIK: Oh come now - surely you don't think I'm just going to stand here and ask questions do you?

JAMIE: You must've been a very nasty little boy!

107. 4 D 24 BENIK: Oh I was - but I had a very
 2-s VIC./JAMIE enjoyable childhood! /

PAN JAMIE R. to
2-s JAMIE/GUARD

(HE LAUGHS. JAMIE SWINGS ROUND, TAKES THE GUARD BY SURPRISE AS HE RAMS HIS FIST INTO HIS BELLY. THE GUARD DOUBLES UP AND CRUMPLES TO THE FLOOR. JAMIE THEN TURNS HIS ATTENTION BACK TO BENIK, ONLY TO FIND THAT BENIK HAS HIS ARM ROUND VICTORIA'S THROAT AND IS HOLDING A PISTOL TO HER TEMPLE.

108. 2 D 24 /
 2-s BENIK/VICTORIA

JAMIE STOPS. BENIK ROARS WITH LAUGHTER.)

BENIK: I thought so! Spirit - plenty of spirit!

(HE THROWS VICTORIA FROM HIM AND JAMIE CATCHES HER.)

BENIK: Oh we are going to enjoy ourselves, aren't we?

109. 4 D 24 / (HE ADVANCES TOWARDS THEM.
 2-s VIC/JAMIE VICTORIA CLINGS TO JAMIE.
 HE SHIELDS HER.)

BENIK: (Cont.) Now then ...

110. 2 D 8 VICTORIA: But I thought you were
 CU BENIK going to take us to Salamander? /

111. 4 D 16 BENIK: Oh I will - later. But he
 Tight 2-s VIC/ always expects me to do my little
 JAMIE best first. /

112. 2 D 8 JAMIE: You touch her and I'll
 CU BENIK kill you! /

113. 4 D 16 BENIK: Will you now? How?
 2-s A/B I think perhaps you'd better answer
 my questions now, don't you?
 Come here girl. /

(HE BECKONS TO VICTORIA.
SHE LOOKS AT JAMIE, TERRIFIED.)

114. 2 D 8 BENIK: If you don't I shall shoot
 CU BENIK one of you. Oh, not a mortal wound
115. 3 D 8 just in the leg, perhaps?
 CU GUN

(HE LOOKS AT THEM AGAIN, HIS
SMILE FADING NOW.)

116. 4 D 24 Come here! /
 2-s VIC./JAMIE

JAMIE: I think you'd better,
Victoria, but don't worry.

117. 2 D 24 (VICTORIA GOES TO BENIK,
 CMS BENIK SHE STOPS IN FRONT OF HIM.)

VIC. in R. to
2-s BEN./VIC.

BENIK: That's better.

(BENIK RUNS THE BARREL OF HIS
GUN THROUGH HER HAIR.)

118. 3 D 16 BENIK: Such pretty hair,
don't you think?
CU VICTORIA

119. 4 D 8 / JAMIE: Alright, leave her
CU JAMIE alone! What do you want to

120. $\frac{2 \text{ D } 8}{\text{CU BENIK}}$ know? /

121. 3 D 16
 CU VICTORIA

BENIK: Quite a lot of things, and
you're going to tell me, aren't
you?/

122. 4 D 8
CU JAMIE

123. 2 D 8 JAMIE: Aye .../
CU BENIK

BENIK: Good. Now, who put you up to this? Is it Giles Kent?

124. 3 D 35 / (THE DOOR OPENS AND THE DOCTOR ENTERS, DRESSED AS SALAMANDER. HE IS FOLLOWED BY BRUCE.)
Loose 2-s DOCTOR/
BRUCE.

PAN DOC. L. to
2-s BENIK/DOCTOR

DOCTOR: Ah, they're here, are they?

BENI: I'm sorry Salamander. I didn't know you were out of Records ..

DOCTOR: Have they told you anything?

BENIK: Not yet.

(On to Page 25)

DOCTOR: All right. Bruce and I will take over.

(BENIK LOOKS AT DOCTOR)

125. 2 D 24 / That's all. And take you little
2-s BENIK/DOC. puppydog with you.
BENIK out.

126. 3 B 35 / (BENIK GOES TO THE DOOR
MS DOOR. BENIK WITH THE GUARD CAPTAIN.
in L.

DOCTOR: Now!

127. 4 D 35 / JAMIE: We've nothing to tell
Deep 3-s DOC./VIC. / you.
JAMIE

128. 2 D 16 / DOCTOR: There's no need. We know
CMS DOCTOR everything. We know about Giles
Kent. We know about the girl
named Astrid we know about
129. 3 A 24 your friend the Doctor /
2-s VIC./JAMIE

PAN VIC. L.

(JAMIE AND VICTORIA STARE
AT DOCTOR WHO, BRUCE WATCHES
AND LISTENS)

130. 2 D 16 / VICTORIA: I don't believe you. /
CMS DOCTOR

DOCTOR: A naive plan for this
Doctor to impersonate me ...
Salamander - that's the truth
131. 3 A 24 isn't it? /
MS JAMIE

PAN JAMIE L.
to 2-s VIC./JAMIE

JAMIE: He hadn't agreed to it ...

DOCTOR: You two were sent to
the Central European Zone to stir
up trouble.

VICTORIA: If you want to know the
truth, Giles Kent told us a story
and we weren't sure. Before the
132. 4 D 8 Doctor agreed to do anything /
MCU BRUCE Jamie and I had to find exactly what
kind of a person you are.

133. 2 D 16 / JAMIE: Aye, and we found that
MCU DOCTOR out, right enough /

- DOCTOR: (TO BRUCE) I told you ...
they're simply terrorists. You
see, not very big fry are they.
All this nonsense about proof
against me ... /
134. 3 A 8
CU VICTORIA
- VICTORIA: If you're doing so much
good for the world why are you so
afraid for your life? / Why do you
have so many enemies? /
135. 4 D 8
CU JAMIE
136. 3 A 8
CU VICTORIA
137. 4 D 8
CU JAMIE
- Personal guards /
138. 3 A 8
CU VICTORIA
- JAMIE: Your own food-taster /...
- VIC: And why destroy the one
man the people trusted there ...
Alexander Denes . /
139. 4 D 8
MCU BRUCE
- BRUCE: What do you mean by
destroy? /
140. 2 D 24
2-s VIC./JAMIE
- VICTORIA: One of your men shot
Denes ...
- BRUCE: Trying to escape ..
- VICTORIA: He was
deliberately shot down.
141. 4 D 24
MS BRUCE
- JAMIE: Hey! / (TO BRUCE) You find
the girl Fariah. She's close to
Salamander. She'll speak against
him ... I know she will. /
142. 2 D 16
MCU DOCTOR
- DOCTOR: (TO BRUCE) She's dead. /
143. 3 A 8
CU VICTORIA
- VICTORIA: Dead? /
144. 4 D 24
2-s A/B :
PAN him L. to
Tight 3-s
DOC./VIC./JAMIE
- JAMIE: What do you mean? She's
dead? ... You've had her murdered
too!?

(VICTORIA MOVES TO THE
DOCTOR, RAISING HER HAND
TO SLAP HIM ACROSS THE
FACE)

(THE DOCTOR CATCHES
HER HAND)

145. 3 D 24 / DOCTOR: You wouldn't hit your
2-s DOC./VIC. old friend the Doctor, would You
Victoria?

(VICTORIA STEPS BACK)

146. 4 D 16 DOCTOR: You didn't really imagine
MCU JAMIE I'd leave you to Salamander, did
you?/

JAMIE: (UNCERTAINLY) Doctor?

147. 2 D 16 DOCTOR: Oh, you don't believe me?/
MCU DOCTOR (HE WHISTLES) Only you made me
leave it in the Tardis!

148. 3 A 35 / JAMIE: It is him ... it is!
2-s DOC./VIC.
JAMIE in to 3-s
DOC./VIC./JAMIE VICTORIA: Oh, Doctor ... Doctor ...

149. 4 D 16 / (THEY BOTH EMBRACE THE DOCTOR)
CMS BRUCE

150. 2 D 24 BRUCE: Tardis ... what's that? /
3-s DOC/VIC/JAMIE

151. 4 D 16 DOCTOR: Oh ... a little place
MCU BRUCE the three of us have in common.
Well Bruce, they did think I was
Salamander at first./

152. 2 D 8 BRUCE: I'll concede that. There's
CU DOCTOR still no proof./

153. 4 D 8 DOCTOR: There's enough doubt to
CU BRUCE make you want to go on asking
questions. That's why you and I
came here./

(BRUCE LOOKS AT THEM, THEN
BACK TO THE DOCTOR.)

154. 3 A 24 BRUCE. All right. /
Tight 3-s DOC/
VIC./JAMIE

R E C O R D I N G P A U S E

155. 4 E 24 / 8. INT. A CORRIDOR OUTSIDE RECORDS. DAY.
MLS GUARD

BENIK in L.

(THE GUARD STIFFENS AS
BENIK COMES INTO VIEW.)

PUSH IN with
him to 2-s
BENIK/GUARD

BENIK: I told you to let me
know when Salamander came out of
Records.

GUARD: No-one's come out, sir.

BENIK: I've just ... what did you
say?

(BENIK STARES AT THE DOOR
OF THE RECORDS ROOM. THEN
HE MOVES TO THE LEVER AND
PULLS IT AND STARES AT THE
DOOR.)

GUARD: He hasn't come out, sir.

PUSH IN to
MCU BENIK

(BENIK TURNS, A FROWN ON
HIS FACE.)

RECORDING OUT OF SEQUENCE: PLEASE TURN TO SCENE 9A.
***** SHOT 156. PAGE 29.

168. 1 B 35 / 9. (3C.1B. Floater Pos.X) /A17
Loose 2-s INT. LANDING STAGE. ROCK TUNNEL. DAY.
SAL./SWANN

(SALAMANDER STANDS ON THE
ROCK LEDGE, HELPING SWANN
INTO VIEW.)

PUSH IN

SWANN: What happens up there?

(SWANN POINTS UP THE TUNNEL)

SALAMANDER. It stops inside ... a
ruined building. This is where
I bring the stores. It's probably
safer here for you.

PAN L. with
them.

SWANN: Safer?

(2 next)

-23-

169. $\frac{2}{\cdot} \frac{E}{LS} \frac{35}{TUNNEL}$

SALAMANDER: You will ... you will.

(SALAMANDER TURNS AND S. ANN
FOLLOWS HIM, SALAMANDER'S
FACE CONTAINING A SUPPRESSED
EXCITEMENT.)

RECORDING PAUSE

RECORDING OUT OF SEQUENCE: PLEASE TURN TO SCENE 9B.
***** SHOT 170. PAGE 31.

1037

156. 4 A 16 / 9A. INT. THE TRAILER. DAY
CMS GILES

(ASTRID SITTING WATCHING
GILES KENT AS HE MOVES
ABOUT IN THE RESTRICTED
SPACE IMPATIENTLY)

GILES: I should have insisted on going with them. Bruce should have taken me./

157. 3 C 16

 CMS ASTRID

ASTRID: He still doesn't trust
you.

GILES: He wouldn't trust his own grandmother.

-29-

PAN her L.

158. 4 A 8
CU GILES

ASTRID: Never mind. We've come a long way, Giles. A few months ago ... weeks even ... no-one would even listen to you./

GILES: Maybe ...

ASTRID: No maybe about it.

159. 3 C 16
CMS ASTRID.
GILES in to
Tight 2-s
ASTRID/GILES

GILES: I suppose you're right. Bruce listens to us at last. He's prepared to ask questions... fine! But I know Salamander. He could talk his way out of a quicksand./

ASTRID: I don't see what else we can do. The guard's still outside.

GILES: I've got to get into the Research Centre ... make sure Bruce understands the evidence. Understands it, Astrid. Don't you realise he may not even know what he's looking for? I know.

ASTRID: We can't attack Bruce's guard, Giles. That'll only make matters worse.

GILES: Not if I can give him real evidence.

ASTRID: How long do you need to get into the Research Centre?

(On to Page 31)

(GILES OPENS A DRAWER,
SEARCHES AMONG SOME
PAPERS AND PRODUCES
A CARD).

GILES: A few minutes. I've
got a gate and Security pass.
It's just a question of getting
there.

PAN with
ASTRID

ASTRID: All right I'll help
you. I'll draw the ward away,
making sure he leaves you here
alone.

GILES: Can you do that?

(ASTRID MOVES TO THE
TINY KITCHEN AND PICKS
UP A BOTTLE OF BLOOD
FROM A SHELF.
(GILES AT GILES.))

GILES in to 2-s ASTRID: I think so.

160. 4 A 8
CU ASTRID

GILES: I thought you said we
mustn't attack the ward? /

ASTRID: I'm not going to attack the
guard - but there's going
to be an attack. A rather fatal
one.

R E C O R D I N G P A U S E

RECORDING OUT OF SEQUENCE: PLEASE TURN TO SCENE 10.

SHOT 161. PAGE 33.

170. 2 E 35 / 9B INT. SECTION OF LOCK TUNNEL
MS TUNNEL (1B.2E.Floater Y&X) L.Y. /A1/

SAL. and SWANN in.

PULL BACK with
them.

(A SMALL SECTION OF
THE TUNNEL OF THE ROOM
TUNNEL, FOR THE LEADING
SECTION.)

SOME PACKING CASES ARE
PILED UP.

THE TUNNEL HAS AN
OPENING CAVED IN IT.

SAL. LOOKS ABOUT HIM
AS SWANN MOVES UP
BEHIND HIM.)

They go out L.

SWANN: Where does this lead?

SALAMANDER: In the end the tunnel goes up into a field.

R E C O R D I N G P A U S E

171. 1 B 35 / SWANN: What about radiation?
 MS TUNNEL

SAL. and SWANN in SALAMANDER: Here? Negligible.

PAN them L and
PUSH IN.

SWANN: You could have brought the others here then. From below.

SALAMANDER: I suppose so.

R E C O R D I N G P A U S E

172. 1 B 35 / SWANN: I don't understand you.
 MS TUNNEL Don't you realise what a break it would be for them. Just moving away from that underground tomb once in a while?

SAL and SWANN
in L.

PUSH IN with
them.

SALAMANDER: You forget I have brought people with me before. There's always an element of risk - even here./

173. 2 E 16
 MCU SWANN

SWANN: I still want to have a look at these people you say are living on the surface. Where does that lead?/

174. 1 B 35
 2-s A/B

S
SALAMANDER: A dead end. A place I rest in sometimes. It's hard work, you know, bringing....

SWANN: I know that. This way, then?

SALAMANDER: You won't chance your mind?

175. 2 E 24 / (SWANN SHAKES HIS HEAD.
2-s SAL./SWANN

SWANN out L.

HE LOOKS TOWARDS WHERE THE
REST OF THE TUNNEL LEADS.

SALAMANDER NODS AND SWANN
TURNS.

SALAMANDER'S HAND CLOSES
OVER A METAL CROWBAR LYING
ON ONE OF THE CRATES.

HE STARTS TO RAISE IT BEHIND
SWANN'S BACK.)

R E C O R D I N G P A U S E

RECORDING OUT OF SEQUENCE:

PLEASE TURN TO T/K SEQ. TWO:
PAGE 35

161. 4 A 8 / 10. INT. THE TRAILER. DAY.
CU ASTRID'S
HAND

(C.S. OF ASTRID'S HAND
HOLDING THE SAUCE BOTTLE,
BREAKING A WINDOW.

162. 3 C 35 /
MS DOOR L.,
ASTRID R.

GUARD in to 2-s

AS ASTRID PUTS DOWN THE
BOTTLE, THE DOOR OPENS AND
THE GUARD STEPS INTO THE
TRAILER, HIS GUN AT THE READY.

ASTRID IS MOVING TO WHERE
GILES KENT LIES OVER THE
TABLE, HIS HEAD CRADLED IN
HIS ARMS. GILES IS NOW WEARING
JUST HIS SHIRT AND TROUSERS -
HIS JACKET LIES ON A NEARBY
CHAIR.)

163. 2 E 16 /
CMS GILES

ASTRID: Someone shot him ...
through the window.

164. 3 C 35 /
2-s A/B :
PAN GUARD L.
to 2-s GILES/
GUARD

GUARD: All right ... stand
back ...

(ASTRID STEPS BACK AND THE
GUARD MOVES TO GILES.

THE GUARD TURNS GILES AND LOOKS AT THE FRONT OF HIS SHIRT. IT LOOKS AS IF GILES HAS BEEN SHOT THROUGH THE HEART - THERE IS A STAIN ALL OVER THE LEFT SIDE OF HIS SHIRT.

ASTRID QUIETLY PUTS THE SAUCE BOTTLE DOWN AND GOES OUT OF THE DOOR.)

165. 2 E _____ /
 Deep 2--s
 GUARD/ASTRID.

GUARD: Looks as if he's finished. Better get a doctor anyway, just in case.

ASTRID out

(HE REALISES HE'S TALKING TO HIMSELF.)

GUARD: Hey!

(THE GUARD GOES TO THE DOOR.)

GUARD: Come back!

(THE GUARD RAISES HIS GUN AND FIRES OUT OF THE DOOR AND THEN RUSHES OUT IN PURSUIT OF ASTRID.

IN A SECOND OR TWO, GILES LOOKS UP WITH A SMILE.

HE PICKS UP HIS JACKET AND PUTS IT ON, COVERING HIS 'BULLET WOUND' AND MOVES OUT OF THE CARAVAN.)

R E C O R D I N G P A U S E

RECORDING OUT OF SEQUENCE: PLEASE TURN BACK TO SCENE 9,
***** SHOT 168. PAGE 28.

TELECINE SEQ. TWO:

Ext. Field. Day.

The GUARD runs across a field, in pursuit of ASTRID, who is hiding in the bushes. She peers out after him.

END OF TELECINE

R E C O R D I N G P A U S E

176. 2 F 35 / 11. EXT. BUSHES AND ROCKS. DAY.

CMS UNDER-
GROWTH

ASTRID in L.
PULL BACK with
her.

(SWANN LIES HALF IN AND HALF
OUT OF THE CONCEALED APERTURE
IN THE ROCKS AND BUSHES.)

She goes out L. SWANN: (OOV) Somebody help ...
me ... help ...

R E C O R D I N G P A U S E

177. 2 F 35 /

CMS GREENERY

ASTRID in R.

PULL BACK and
PAN her L.

SHE GOES OUT L.

R E C O R D I N G P A U S E

178. 2 F 24 /

CMS GREENERY

ASTRID in R.
PAN her L. to 2-s:
ASTRID/SWANN

(SWANN IS IN A TERRIBLE STATE,
BLOOD ALL OVER HIS CLOTHES AND
ON THE BACK OF HIS HEAD.

ASTRID CRAWLS INTO VIEW AND STOPS
AS SHE SEES SWANN, WHO STARES
AT HER IN ASTONISHMENT.)

(3 next)

ASTRID: Who did this to you?

SWANN: A man ... named
Salamander ...

ASTRID: Salamander! (SHE LOOKS
AROUND HER)

SWANN: No .. down there ...
There ...

ASTRID: Salamander's down there?

179. 3 D 8 SWANN: Yes. /
 CU ASTRID

180. 4
 ROLLER

Dr. Who/Salamander
PATRICK TROUGHTON

Donald Brice
COLIN DOUGLAS

Giles Kent
BILL KERR

Astrid
MARY PEACH

Benik
MILTON JOHNS

Guard Captain
ELLIOTT CAIRNES

Guard in Corridor
WILLIAM MCGUIRK

Jamie
FRAZER HINES

Victoria
DEBORAH WATLING

Swann
CHRISTOPHER BURGESS

Colin
ADAM VERNEY

(CONT...)

Mary
MARGARET HICKEY

Guard in Caravan
DIBBS MATHER

Title Music by
RON GRAINER
and the BBC
Radiophonic Workshop

Story Editor
PETER BRYANT

Designer
CHRISTOPHER PEMSEL

SLIDE 1 / Producer
INNES LLOYD

SLIDE 2 / Directed by
BARRY LETTS
BBC tv

FADE SOUND AND VISION.